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# CERAMICS

## PRIZE CHINA PAINTINGS.



E illustrate herewith eight of the paintings on china to which prizes were awarded at the recent exhibition of the work of lady amateurs and artists, at Howell & James's Pottery Galleries, London. No less than sixteen hundred and forty-one paintings were exhibited.

From this multitude of works the Royal Academicians, Frederick Goodall and R. Norman Shaw, selected in the amateur class twenty-three for the various prizes, and considered as worthy of special commendation in various degrees not less than one hundred and thirty-nine paintings, awarding at the same time five principal prizes, four medals, six extra prizes, and seventeen diplomas to professional lady artists. Among the givers of prizes were Prince Leopold, Princess Mary, Princess Christian, and other exalted personages. Prizes were also given by The Magazine of Art and The Queen newspaper, besides those offered by Howell & James, and others. In speaking of the prize works, The Queen says:

"Passing in review the royal prizes in order of respective merit, we have to mention first Miss Everett Green's 'Study in Green' [illustrated], a painting of charming simplicity and exquisitely tender handling in color and design. Delicate and well-contrasted coloring are the characteristic features of Mrs. George Duncan's 'Pink Azaleas' [illustrated] and 'White Azaleas,' which gained the Princess Alice prize. 'Azaleas and Almond Blossom' and 'Clematis and Syringa,' for which the Princess Christian prize was awarded to Miss E. E. Crombie, bear the stamp of a true artist, skilful in drawing and arranging flower groups, as well as in preparing her colors to reappear in full force after firing. The gradual shading of the ground especially is an achievement in itself. The set of ornamental tiles for a mirror frame by Miss Farnall, of which we illustrate one, well deserves the distinction of Prince Leopold's prize for superior proficiency in drawing, and Miss Alice Argle's 'Autumn Anemones' [illustrated], the Mecklenburg-Strelitz prize, is fully equal in merit to Mrs. George Duncan's panels. The somewhat archaic treatment of heads by the Viscountess Hood in the portrait of the Hon. Mabel Hood [illustrated], met again with the approbation of the judges, and most deservedly so this time, as the style of execution of the Princess Mary prize is highly original. Miss Marion Gemmel, who gained the Countess of Flanders prize for two heads [one illustrated], brought the full power of her well-known talent to bear on her exhibits, and a finer pair of decorated plates are not easily to be found.

"We now come to our own prize, awarded to Miss O. R. H. Liberty for 'Marsh Marigolds,' and we may, without any fear of being considered partial, hold it, in color and design, to be one of the most artistically treated productions at the exhibition. Nor can we withhold our approval from the skilful performance of Miss Emily L. Loch in her 'Horse-Chestnut Branch,' the Magazine of Art prize, in which the incipient discoloring and decay of the leaves in autumn are excellently rendered. The Guinness prize, presented by Lady Ardilaun to Mrs. E. C. Smith, for the decoration of useful articles—dessert plate and dish—we hail as a fair beginning of a branch of pottery decoration hitherto neglected by amateur artists. The Studio Prize, awarded to Miss Marian Lawson for 'Rosalind,' shows the progress made by an evidently talented lady. The bronze medal for heads was properly bestowed on Miss Mary S. Gladstone, for a fairly successful attempt to delineate two difficult subjects. Conventional ornament seems to have gone out of favor with pottery painters, but what there is of it is well represented by the works of the silver and bronze medallists, Miss A. K. Barklay

and Miss Helen Wilkie. Worcester prizes have been awarded to Lady Dorothy Neville for a set of buttons and oval medallion, cleverly covered with outline scrolls in blue; to Miss Turner for two flower-strewn finger-plates; to Miss K. Kirkman for two exceedingly well painted dishes, 'Passion Flowers,' and 'Tasconia.'

"In the professional class the highest prize presented by Howell & James fell to Mrs. Charlotte H. Spiers, for 'Poppies and Tiger Lilies' [illustrated], a boldly designed group of flowers, and, although an odd botanical combination, of excellent color effect. Her second work, 'Placida,' a study of a head, also deserves great praise for powerful expression. Arranged and designed



"HEAD WITH WHITE AZALEAS." BY MISS MARION GEMMEL.  
THE COUNTESS OF FLANDERS' PRIZE—AMATEUR.

in a free and vigorous style is the group of 'White Peonies,' which gained the Crown Princess of Germany's artistic badge for Miss Ada Hanbury; the attempt at impasto on the white leaves much contributes to the effect of this fine work. For Miss Linnie Watt's charming rural scenes, one of which is illustrated, as the Princess Alice's prize, we can hardly find expression of sufficient appreciation. All we can say is that the genius of a Gainsborough, combined with the delicate execution of Nasmyth, seems to have descended in some measure on this gifted lady artist. The Countess of Warwick's prize, 'Portrait of the Prince of Taxis,' by



"TILE FOR MIRROR FRAME." BY MISS FARNALL.  
PRINCE LEOPOLD'S PRIZE—AMATEUR.

a German lady, is a beautiful example of the highly-finished stippled style in which Continental porcelain painters delight. Of the two works, 'Hollyhocks' and 'Hydrangeas,' for which the professional 'Queen' prize was awarded, Miss Florence Lewis may be justly proud. A more artistic arrangement and dexterous grouping, combined with consummate skill in blending of rich colors, we cannot remember having ever seen before on pottery. The silver medal, awarded to Miss Ellen Welby, is well won, more especially for 'Weaving the Garland,' a group of four figures in Alma Tadema's style: and the fine head, which carried the bronze

medal in the same class, does great credit to Miss Florence Judd. Flower painting is so overwhelmingly abundant at the exhibition, that Miss J. Edith Cowper and Miss Florence Judd may congratulate themselves on having been found worthy of the special distinctions of a silver and a bronze medal among so many competitors for honors in this particular class."

## CERAMIC PROGRESS IN CINCINNATI.

CINCINNATI, June 10, 1880.

AN art pottery has long been needed here. The disadvantages under which the workers in clay have labored through having only the kilns of the ordinary potters in which to fire delicate colors and surfaces decorated in high relief, have rendered their work practically a matter of experiment. T. J. Wheatley, an enterprising ceramic artist, of this city, who fills orders frequently from New York, feeling especially the need of something better, has, after consultation with business men, established an art pottery specially arranged for firing delicate artistic work. It may be of interest to trace the steps of the process by which the native Ohio clay is transformed, with the aid of this new establishment, into the decorative ware for which there is now a market demand. Somewhere up the Ohio River is a picturesque little town known as Hanging Rock. It produces clay suitable for pottery in seemingly inexhaustible quantities. This clay is of a porous nature, about as hard as soapstone, and of the color of putty. It is found in seams some ten feet under the surface of the earth, and is brought down the river by the barge-load. Mixed with water, or "plunged," it becomes a liquid mass, is strained through a sieve, and is then boiled three or four hours, when it is ready for the "wedging" or kneading process. Being now prepared for use, it is "thrown" in the shapes desired; or, in many instances, modelled by the hand of the artist. Salad dishes are formed after lettuce leaves, fruit dishes after fruit, leaves or shells; fancy pieces for cigar-stands are fashioned after the design of a hollow stump with a sheaf of wheat, perhaps, lying by it, the heads almost perfectly imitated in the clay.

Originality of design is one of the most striking characteristics of Cincinnati faience. New ideas in form and decoration are being constantly wrought out by the workers in pottery. Much of the vitality of the work is due to the fact that these workers are not afraid of experiments. A new green glaze is being used with good effect—a rich mottled color varying from olive to sea-green.

Among the pieces fired in the new kiln is a tall vase in the creamy Ohio clay, decorated with a branch of peach-blossoms, varying in tint from the faintest flush to a deep rose-pink. A pilgrim vase, treated in the green glaze, has incised decorations of ferns. A blue vase shows buttercups in the pure "new gold" color of the meadow flower. Another attractive piece is a tall vase with modelled decorations of sumach leaves in relief. So far as tested, the new art pottery seems to be doing admirable work, and answering the two requirements—that the article shall not be cracked, and that the colors shall "come out" as designed.

The ladies of the Art Museum Association gave a brilliant reception recently at their rooms in the College of Music. Cincinnati faience, to which much space was devoted, absorbed to a great degree the attention of the guests, and could this display have been transferred to New York or London, the interest excited by it would have been equally marked. The Cincinnati ceramic ware is almost exclusively the product of the leisure of ladies whom a love of art, and not necessity, has inspired to exertion. As a consequence, they have had time to experiment to the great advantage of those who will succeed them in the work, but, as a natural result, Cincinnati pottery is becoming largely a collec-



tion of costly bric-à-brac, charming to possess, interesting to study, but only salable to wealthy people.

Some new vases by Mrs. Plimpton are original and striking in effect. One of these is of the Ohio red clay. Clambering over one side, in heavy relief, is a grape-vine with leaves and clusters of fruit; on the other side, in light relief, pond-lilies lift their blossoms, and delicate buds swaying downward almost meet upspringing reed grasses and starry flowers, while beyond are fragrant ferns. A bird soaring in space, in delicately incised outline, adds to the effect of this poem of the wild wood translated into form. The other vase of this pair is of the native cream clay, decorated with leaves and acorns, and some wild vines and berries, in slight relief, in rich brown clay. A bird exquisitely modelled perches among the leaves. The border is in a conventionalized design, worked in brown clay.

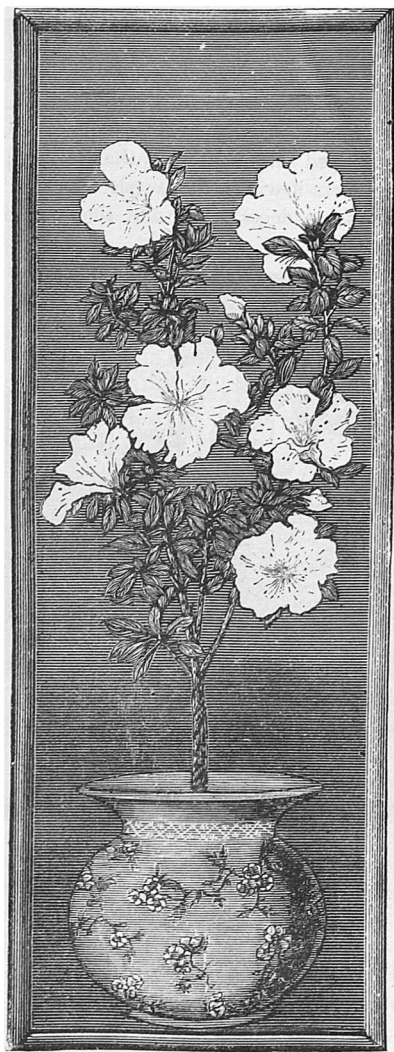
A small vase in red native clay, also by Mrs. Plimpton, shows on one side a horse and rider, an intaglio in the clay, with as antique a look as if it had been found at Mycenæ.

A plaque in over-glaze colors, by Mrs. Amanda B. Merriam, represents a beautiful landscape. A summer sunset has left its warm, golden-purple flush upon the hills; above, the clouds hang low in billowy masses; in the foreground cattle are feeding, and over all is an atmosphere of dewy peace. A plate, also decorated by Mrs. Merriam, presents a translucent effect of light shining through morning-glories.

LILIAN WHITING.

#### HINTS TO CHINA PAINTERS.

THE latest, and one of the most valuable books on pottery that has appeared in this country, is "Practical Keramics for Students," by Mrs. C. A. Janvier.\* We



"PINK AZALEAS." BY MRS. GEORGE DUNCAN.

PRINCESS ALICE'S PRIZE—AMATEUR.

shall take occasion in a future article to speak in detail of the work. In the mean while we cull from the chapters devoted to "Keramic Painting" some paragraphs

\* PRACTICAL KERAMICS FOR STUDENTS. By C. A. Janvier. New York: Henry Holt & Co., 1880. 258 pp. Price \$2.50.

which will be read with interest by amateur china painters.

Mrs. Janvier recommends the use of the best quality of French ware for decoration. She thinks highly of that made by Haviland & Co. at Limoges, but says:



"THE HON. MABEL HOOD." BY THE VISCOUNTESS HOOD.

THE PRINCESS MARY'S PRIZE—AMATEUR.

See that the pieces are regular and even in shape, and free from spots or places where the glaze seems rubbed off. Hold each piece so that the light comes across the surface, and if the glaze seems full of little depressions like an egg-shell, reject it. This defect is generally caused by the excessive thinness of the glaze. Turn it over and see if there is a depressed mark across the name; if so it is a defective piece, rejected by the factory for decoration. Nearly all the plates sent to this country are thus marked. In many cases, however, they can be used.

In regard to the selection and employment of Lacroix colors, the following useful hints are given:

These paints are manufactured for use on the *glaze* of porcelain and of fine earthen wares ("faïences fines") only. Their use on other wares, though occasionally successful, is, nevertheless, attended with great risks, and the baker cannot be blamed for failure. Never use over glaze the Lacroix colors marked G. F. ("grand feu") in one corner of the label, as they are underglaze colors.

Most of the colors used in porcelain painting change very little in firing, only becoming glossy instead of dull; except, indeed, in the case of injudicious mixtures. Carmines change very much, being a very dull muddy color when applied, changing to bright pink when properly baked. Owing to the danger of thick colors scaling off, it is better to shade by a succession of tints, increasing in darkness, than by putting on any one color, or mixture of colors, thick and thin. All these remarks apply both to powder and to tube colors.

Tube colors should be kept in a cool place, and the tops screwed on tight; it is also well, frequently to change their positions so that the paint may not settle. Should the paint get dry in the tubes, these can be opened at the bottom, the paint taken out, and before using it can be ground on the slab with the muller with a little turpentine.

The first thing is thoroughly to understand the colors and the effect they produce after they are fired. For this purpose take two plates, or else broken pieces, of the same kind of ware as that to be decorated. If a plate, draw lines running from the circumference to the centre, so dividing the edge of the plate into as many compartments as there are colors to be used. Squeeze out a little of each color on the glass slab, and rub it down well with the palette knife, using a horn or ivory knife for the first and second group of colors. If the color is too thick, add turpentine, if it dries too quickly, add a drop or two of lavender, which also often makes the colors more easy to manage. Either use the colors directly from the slab, or lift them into the holes in the porcelain palette, where, if well covered, they will keep a day or two. Then fill each compartment of the plate with a color, putting it on very thick at one end, and

letting it grow thinner at the other, until it fades into the white of the porcelain. Some colors will be easy to manage, others very difficult. Mistakes can be wiped out with either a dry rag or one moistened with a little turpentine. Persevere till all are as well graded

as possible on both plates or slabs. After the paint is perfectly dry, which will probably require at least twenty-four hours, and which can be known by its looking dull, put all around the plate, going over each color, a band of carmine, one of purple, one of pearl-gray, and one of dark gray. These bands must be very narrow, so as not entirely to cover the colors under them. The middle of the plate should be left clean, for experiments in obtaining grays by various mixtures, such as greens and carmines, greens and purple or gold violets, iron violets with green and blue, etc. All such mixtures should be carefully noted down. When all is finished and quite dry, one plate is baked and the other is kept, and so the difference between the baked and the unbaked colors can be learned better than in any other way.

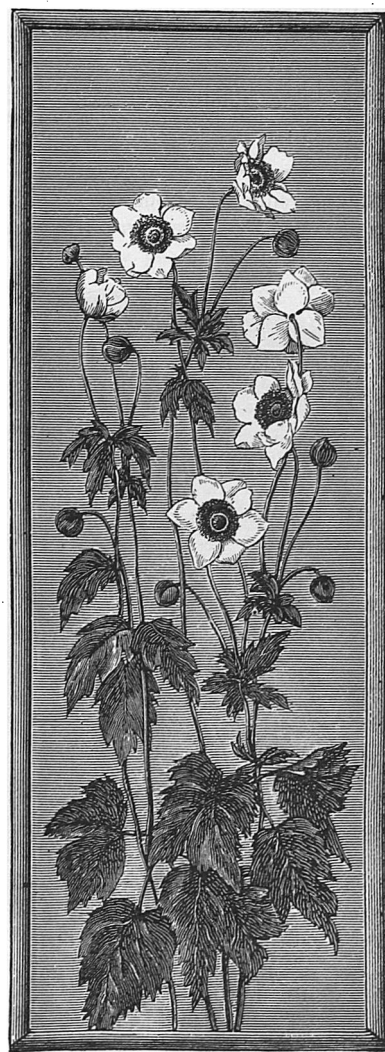
For careful or elaborate work of any kind tests of this nature should always be made; there is no other way of thoroughly learning the qualities or values of the colors. When baked, the carmine (on porcelain) should be of a bright rose color. If not sufficiently baked it is brick red; if too much baked it has a violet tinge.

White should not be used by beginners, the white of the porcelain taking its place.

Do not tease or torment the colors. Try to get the right color in the right place, and then leave it alone.

The following hints for decoration cannot fail to be valuable to amateur china painters:

*Blackberries.*—Purple put on thin, when dry glaze lights with sky-blue, shadows with sap green ("vert de vessie") or brown green.



"AUTUMN ANEMONES." BY MISS ALICE ARGLES.

THE GRAND DUCHESS OF MECKLENBURG-STRELITZ'S PRIZE—AMATEUR.

*Buttercups.*—Orange yellow, thin for the lights, ochre in the shades.

*Campanulas.*—Lights sky-blue, purple and blue in shadows.

*Corn-poppies, red.*—Two firings; first firing, lights orange-red, shadows laky-red, heart iridium black;

second firing, touch up the shadows with carmine No. 3.

*Periwinkles*.—Lights sky-blue, shades ultramarine with a touch of purple, centre silver-yellow, touched up with carmine red ("rouge carminé.")

*Roses, pink*.—Carmine No. 1 thin in high lights. Carmine No. 3 for shadows, and the same thicker for the heart of the flower. When *perfectly dry*, glaze with sky-blue where needed in the light, and with green in the shadows. (To glaze is to put a thin wash of color.)

*Roses, red*, require two firings to be well done, so should not be tried without a good firer. First fire, carmine red (laky-red will do, with a touch of ivory-yellow). After this firing use carmine No. 3 to finish with. Glaze shadows with ultramarine. Do not confound "rouge carminé" (iron) with "laque carminée" (gold), they belong to different groups.

*Roses, yellow*.—Silver-yellow in the light, yellow ochre in shadows. Deepest shades in orange-yellow.

*Violets*.—Sky-blue mixed with gold violet, shadows pure gold violet.

*White flowers* should have a dark background of leaves, etc. White of the porcelain shaded with bluish, greenish, or pinkish grays, which are made from light grays by adding blue, ochre or purple. Sometimes these four colors, or the last three alone, mixed in different proportions, will give beautiful tones of gray. It is better to use no white paint. In putting yellow in the centres of flowers, always clean off any color so that the yellow will rest directly on the white porcelain.

*Foliage*.—Use greenish blues for high lights, chrome green thin for the shades, chrome and ochre for deep shadows. For yellowish greens in high light, silver-yellow mixed with chrome; shadows sap-green. Dark greens, silver-yellow, and chrome mixed with brown or even with dark green No. 7. For young shoots, carmine and silver-yellow. For distant flowers, same tints as near, only much thinner. For distant leaves, silver yellow, chrome green, purple and light gray, mixed in different proportions, as the tints desired are more yellow, more pink, or more gray.

*Landscape, skies*.—Sky-blue put on with putois. The clouds can be gently wiped out with a fine rag, and the shadows put on with delicate grays like those for

Strengthen with violet of iron, with browns, grays, greens, according to what is to be represented.

*Trees*.—Near, bluish green and carmine. Distant, yellow-greens made of ochre and ultramarine. Most of the greens sold answer for foliage, but they are all crude, and must have purple or carmine mixed with them. The reddish or warm tones are obtained by the various browns, and by iron-violet mixed with sky-blue.

*Houses, walls, etc*.—Ivory-yellow, ochre; shadows bluish gray, touched up with bitumen.

and strengthened, grading the color carefully toward the high lights. Delicate gray tones can be used in the half tints, but must be managed with great care, as they are apt to injure the reds. Do not use sky-blue for this purpose, but a good gray that has been tested. Platina gray is perfectly safe, and does not injure the reds at all. It is very expensive. Other combinations answer very well in the hands of skilful artists, but the above are those generally used. Ivory-yellow, or pale yellow for flesh tints, is made expressly for this purpose. Too much yellow will spoil the work. The flesh colors will not bear as high a degree of heat as the colors for flowers, so must be fired carefully.

#### AFRICAN POTTERY.

THE following is the usual mode of manufacture by the natives near Lake Tanganyika: Enough of earth and water for making one pot is first pounded with a pestle until it forms a perfectly homogeneous mass; then, putting it on a flat stone, it is given a blow with the fist to form a hollow in the middle, and worked roughly into shape with the hands, keeping them constantly wet. The finger-marks are then smoothed out with a corn-cob and the pot is polished with pieces of gourd and wood—the gourd giving it the proper curves—and finally ornamented with a sharp-pointed stick. After the vessel has been drying four or five hours in a shady place, it is sufficiently stiff to be handled carefully, and a bottom is then worked in. The time from beginning to pound the clay till a pot, holding about three gallons, is put aside to dry, is thirty-five minutes, and providing it with a bottom might take ten minutes more. The shapes are very graceful and truly formed, many being like the Amphitheatre of Pompeii.



"FEEDING THE DUCKS." BY MISS LINNIE WATT.

PRINCESS ALICE'S PRIZE—PROFESSIONAL. (SEE PAGE 32)

*Water*.—This takes its tones from its surroundings—sometimes sky-blue, where it reflects the sky, sometimes greenish and brownish.

*Ocean*.—Greenish blue; blue with a little mixing yellow. Brown touches for reflections, etc. Let all the brush-strokes be horizontal. Can be retouched after firing. Excellent effects in foregrounds, trees, etc., can be obtained by scraping out lines or spots with a sharpened stick.

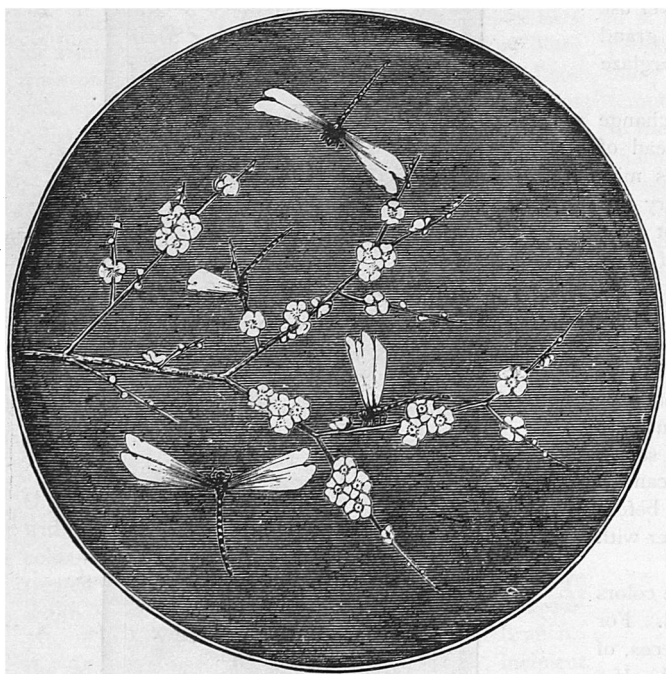
After firing the colors are apt to be hard and rather glaring. They can be toned down by glazing shadows and distances with the same mixtures as described for white flowers, and firing a second time. Though the gold colors may not be *mixea* with the iron colors, in many cases they may be put over them in a second baking.

*Heads*.—The general tint is ivory-yellow and flesh-red No. 1, about one third red to two thirds yellow. Before putting this on, the eyes, nostrils, corners of the mouth, etc., can be sketched in with the flesh-red pure, and this may also be used for the shadows. When dry, put a thin wash of the general tint; while still wet, the lips, cheeks, etc., can be strengthened in color with the red. Ochre is used for reflected lights. All are then blended with the putois; violet of iron and greenish blue can be used for shadows, with sometimes a little gray. The darker flesh colors can be used to finish with. Blue

eyes can be painted with sky-blue, greenish blue, and gray. Brown eyes, yellow, brown, and sepia. Pupils black, and leave, or pick out, spot of light. Light hair, ivory-yellow, shadows yellow-brown and brown

108, gray and bitumen. Darker complexions are made of the darker tones of the same colors—for example, iron violet and ochre for a man's dark, ruddy complexion. In small heads the needle can be used to pick out any little lumps of color, and to soften the general effects. The painting can be stippled

IN most Arizona pottery the decoration is done by indenture with a stick before the clay is baked at all. The Pueblos bake their vessels before attempting any decoration. This saves them unnecessary work, for frequently the vessels are broken while baking. After his vessel has passed safely through the baking process, the Pueblo covers it with a thin wash of white clay, in this he traces his decorations, and then commits the



"STUDY IN GREEN." BY MISS EVERETT GREEN.

THE CROWN PRINCESS OF GERMANY'S MEDAL—AMATEUR. (SEE PAGE 32.)

flowers. Another way: sky-blue, violet of iron, ivory-yellow, put on side by side in decided flat touches. Then blend with putois.

*Distances*.—Purple, chrome green, silver-yellow, black. These four colors are mixed to the desired shades, or else bluish grays can be used with a little carmine. Nearer the foreground ochres and blue-greens can be used.

*Foregrounds—earth, etc*.—Grayish and reddish tones must be put on boldly, never using the putois.



"POPPIES AND TIGER LILIES." BY MISS CHARLOTTE H. SPIERS.

HOWELL & JAMES'S SPECIAL PRIZE—PROFESSIONAL. (SEE PAGE 32.)

vessel to the fire again until the white clay hardens. Sometimes he covers the vessel with a yellow clay, which gives it a gilded appearance. Other vessels are jet black. These have probably been covered with either plumbago or some substance containing manganese. Commonly the specimens in Pueblo pottery collections are of a clear gray or brown color. They are thin, light, superior to almost all other Indian pottery, and interesting as the highest artistic attainment of a primitive American race.